

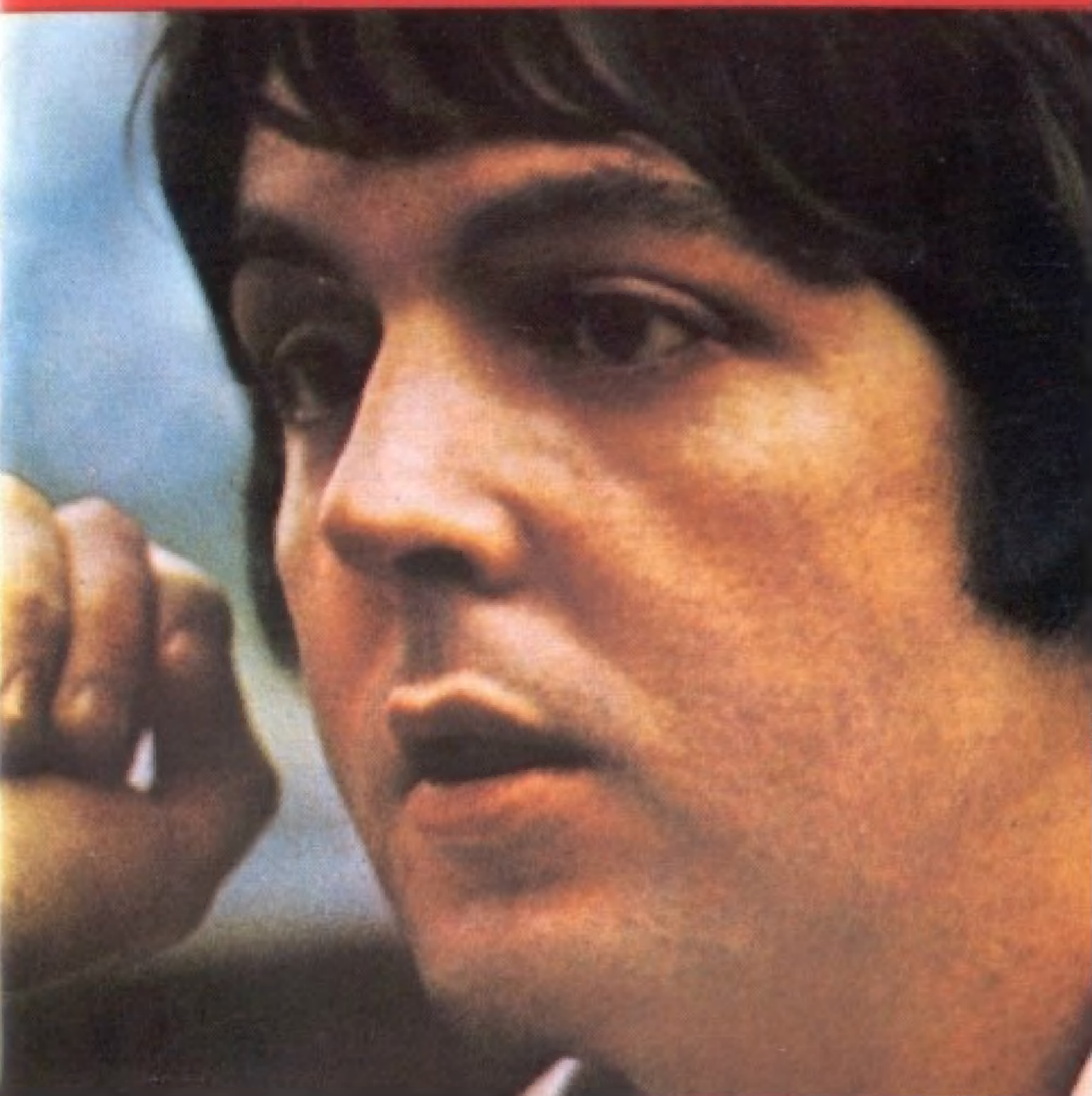
The

NOV. No. **64**
2/6

Beatles

MONTHLY

BOOK



The Beatles Book

The Beatles' Own Monthly Magazine

No. 64, NOV. 1968

EDITORIAL

Hi,

Every new Beatles single release is an important event which always dominates the pop scene for weeks at a time. But, their albums are something else. Each new Beatles LP seems to have a more profound effect on the whole recording world. The Beatles stopped just making LP's of 14 or so assorted songs sometime ago. "Revolver" was undoubtedly the turning point. Since then, every new album has been treated as a single entity by the Beatles and thought about and worked on until they are completely satisfied.

The boys always meet a lot of opposition when they put forward their revolutionary new ideas, and nowadays they give a great deal of attention to every aspect of their albums, including the cover. When they were told that they couldn't put all the lyrics of the songs on the cover of an album or that it's just not done to issue EP's in a cartoon book, their answer was a very simple, "Why not?" The sleeve of "Sergeant Pepper" probably cost more to produce than a normal LP. But it was the best idea they came up with so they spent the money.

But some people will be surprised with the new album! With their usual "feel" for what is right the boys have chosen a very simple cover for their first double album, and an even simpler title!

Their new double release also reveals very clearly the Beatles' tremendous confidence in the future. Very few composers are willing to put more songs than they need into any show or film. They would always rather save them for the future, just in case they start to dry up. Far from drying up, the Beatles seem to be coming up with more ideas than ever before.

Sometimes the Press gives the impression that Paul is doing everything these days. But, whilst it is quite true that he's the Beatle you will most likely find in the Apple offices during the day, people seem to forget that all the Beatles spend sometimes 10 hours in the same studio together every night for weeks at a time when they are recording. So there's plenty of time for them to discuss every single thing they're doing. The surprising thing is that Paul McCartney finds the energy to not only work most nights, but days as well!

Most of the photographs in this issue are of the Beatles working on tracks for their new album. And, as usual with every new release these days, Mal Evans gives you a complete run-down on every song on the Beatles' new albums. One of the very surprising things one learns from their report which will please a lot of Beatle people is that there are strong shades of the boys' earlier style among the new ones.

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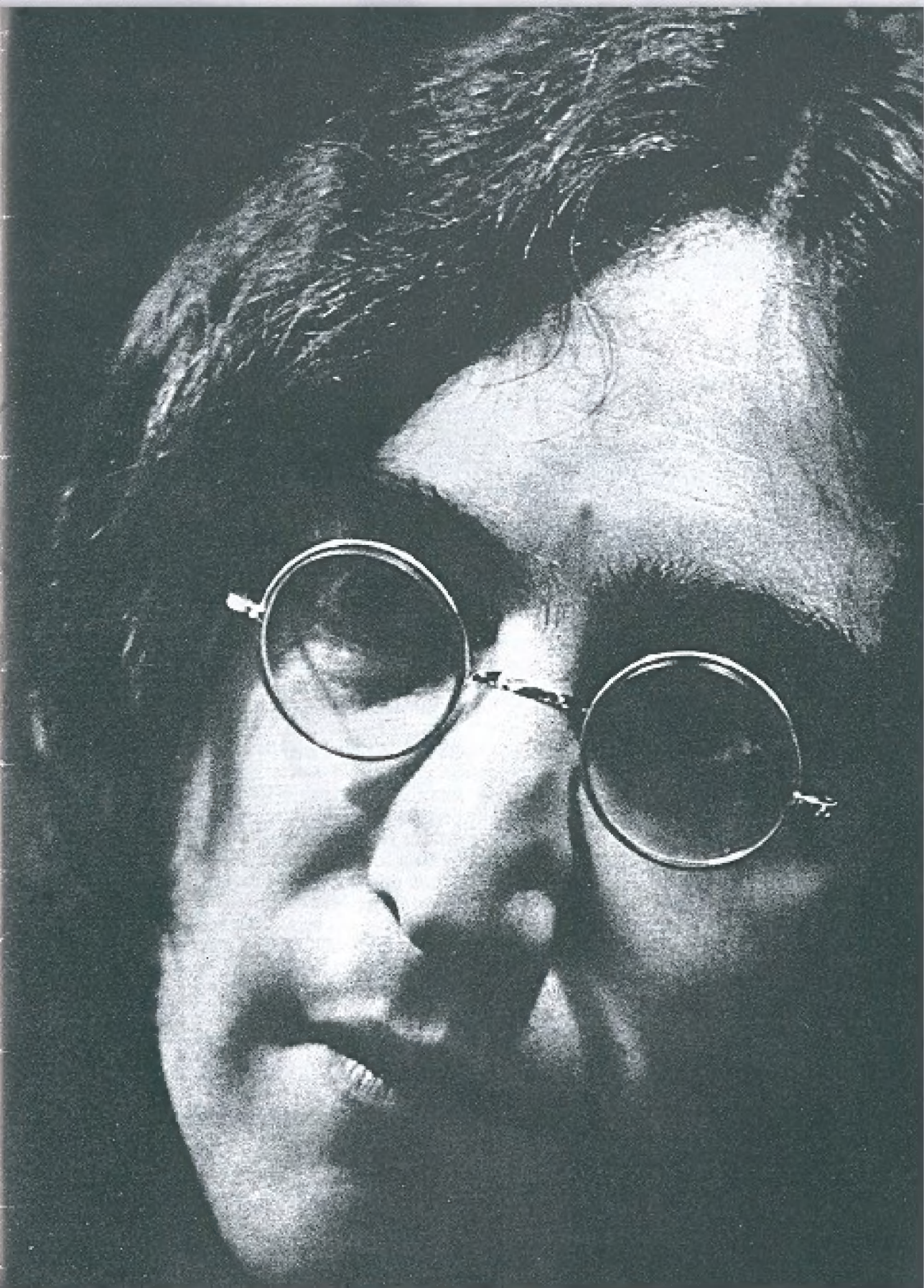
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Johnny Dean Editor.





THE OFFICIAL *Beatles* FAN CLUB

National Secretary
FREDA KELLY

Postal Address:

**THE OFFICIAL
BEATLES FAN CLUB
P.O. BOX No. 12
LIVERPOOL 1**

Club Telephone Number:
051-709 2410

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NOVEMBER NEWSLETTER

DEAR BEATLE PEOPLE

First of all a hundred thousand thanks to all my friends, fan club members and readers of *Beatles Monthly* for all the messages and good wishes you sent me and my husband, Brian, when you heard that we had become the parents of a lovely little baby boy. Brian and I would like to thank everyone for their great kindness; it was a knock-out to know that so many people were thinking of us.

BEATLES SUPERPIX, the all-new series of Beatles' photographs we put on sale through the Fan Club a couple of months ago, continue to be in heavy demand. If your order doesn't come through at once please be patient. It's impossible for us to judge just how popular each picture is going to be and your response has been tremendous. Which means we are putting in repeat print orders every few days to cope with each new batch of orders we get from YOU. It may well be that we're waiting for new stocks of just ONE particular picture from the set and if YOU'VE ordered that one you now know the reason for the delay. But our manufacturer works fast so you won't be kept waiting TOO long.

Incidentally, many members have asked how soon we'll be adding further new pictures to the **SUPERPIX** range. Well, we want to wait until EVERYONE has had a chance to collect the eight different shots which make up **SUPERPIX SET "A"** before we go any further. **SUPERPIX SET "B"**—a set of four individual portraits—will be ready at the end of the year and we'll be making them available FROM THE BEGINNING OF JANUARY. All four portraits will be shown in the January issue of the *Beatles Monthly* so that you can see what they're like before sending in your orders. **PLEASE DO NOT TRY TO ORDER SUPERPIX SET "B" BEFORE JANUARY 1 1969 BECAUSE WE SHALL NOT HAVE STOCKS OF THE NEW SET UNTIL THEN.**

FAN CLUB NOTES: **RINGO** and **MAUREEN** wish me to express their thanks for the numerous cards, presents and telegrams received for **ZAK'S** third birthday (September 13). Doesn't seem a moment since little Zak was born does it? . . . Similar thanks to all the generous Beatle People who remembered **JOHN'S** 28th birthday (October 9) AND to those thoughtful people who decided to send little Anniversary cards on October 26—three years to the day since **THE BEATLES** went to Buckingham Palace to receive their



Who's that helping Paul and George Martin on the arrangement of one of the double album new numbers? Man behind the spectacles is your old friend Mal Evans.

M.B.E. medals!

LOST MEMBER:—Missing—the full postal address of one Beatle Person! Would MISS IRENE M. HOWELL (Membership No. 120,103) please drop me a line to confirm her address before the pre-Christmas mailing.

BEATLE BITS: Nice of KENNY EVERETT to dig out six-year-old films of THE BEATLES performing "Some Other Guy" on the stage of the Cavern Club. He showed it on his "Nice Time" TV show a few weekends ago. . . JOHN has started to assemble material for another book—it will be his third—but the format will not follow the lines of "In His Own Write" and "Spaniard In The Works" . . . JIM WEBB the noted American songwriter paid a very brief visit to a BEATLES recording session at the beginning of October. PAUL would like Jim to write one or two numbers specially for MARY HOPKIN for her first Apple LP album which Paul is busy producing at the moment . . . JOHN and YOKO still making themselves very busy with informal filming but we've yet to see any of the results . . . TUSSAUD'S waxworks in London have just brought their BEATLES models bang up to date—the fifth change of clothes, hair and so forth in four years. Each switch of gear costs Madame Tussaud's something like £200! . . . Some of the BEATLES' final album sessions in October were at the Trident recording studios, others at EMI in St. John's Wood—but London Beatle People were fast to find out about the changes of location!

AREA SECRETARY CHANGE: Club's Area Secretary for SUSSEX now MISS IRENE DEADMAN, 62 Meadow Crescent, East Worthing, Sussex.

Hectic weeks ahead here at the Fan Club HQ—Christmas is not so far away and it's Beatles Fan Club Record time again. Tell you all about the 1968 Christmas disc on these pages next month.

Tarraah for now,

FREDA KELLY

National Secretary of The Official Beatles Fan Club



Thirty New Beatle Grooves On Double Disc Album

(plus two extras not being released yet)

by MAL EVANS

THE final recording sessions took place as recently as the second week of October—which meant that The Beatles' self-imposed deadline date to complete all the tracks for their double-disc November LP album was missed by something like 13 days! But not to worry. A lot of people at Apple have been racing against the clock to make sure the set of two records will be ready on time to go into the shops.

If you want to check the actual running order of all the recordings take a look at this month's BEATLE NEWS page. Instead of showing them in that order I've listed everything in recording date sequence.

Incidentally I haven't wasted space telling you that almost all the songs are Lennon-McCartney but I have made a special note where there is a George Harrison or a Ringo Starr composition.

In most cases there is a main or lead singer and I've noted that but I haven't always added the fact that the other fellows are there in the background giving their usual vocal harmony support.

Very few of the recordings were started and completed at a single session. So I've shown you the date we started work on each particular title rather than listing lots of dates beside each one.

O.K. Are you grooving comfortably? Then we'll begin.

"REVOLUTION" and "REVOLUTION No. 9"

Two different versions are included but NEITHER is the same as the recording which went out on the "B" side of "Hey Jude". Way back in the July issue I expect you read about the three different versions of "Revolution". The original full-length version ran for nearly 10 minutes. On the album you'll hear a four-minute version AND the full-length version pruned down to eight-plus minutes. Lead singer is John.
Recording began on May 30 at EMI Studios.

"BLACKBIRD"

Paul sings the very plaintive little song to a simple backing, mainly guitars. About a blackbird singing in the dead of a dark black night and learning to fly for the first time.
Recording began on June 11 at EMI Studios

"GOODNIGHT"

John and Paul wrote this sad, wistful song for Ringo to sing. Mind you the words aren't all that sad—just a very straightforward "goodnight, sleep tight" theme to them. 30-piece orchestra was brought in for the backing. Including even a harp! Also an eight-voice choir of four boys and four girls.
Recording began on July 1 at EMI Studios

"OB LA DI, OB LA DA"

This is Paul's gay calypso-style number telling the colourful story of Desmond Jones who has a barrow in the market place and the girl he marries, Molly the band singer. I'd describe the backing as a sort of ska-beat. Unusual ending to this track.
Recording began on July 2 at EMI Studios

Ringo singing the vocal on his first song writing effort, "Don't Pass Me By".

"DON'T PASS ME BY"

Ringo's first songwriting effort and, naturally enough, it's in one of his favourite styles—Country. Ringo sings and plays piano here and there's a terrific Country fiddle sound by courtesy of a session musician. The lyrics tell an "I love only you" story about a boy waiting for his girl to knock on the front door and hoping she'll turn up. Later on in the song we find out why she's so late—she was involved in a minor car crash.

Recording began on July 12 at EMI Studios

"CRY BABY CRY"

The night we started making this one I jotted in my diary "That George sure wields a mean blues axe. That Paul tools a real smooth heavy—axe that is". This is John's number all the way with strong, heavy and very Lennon vocal. He also plays piano and organ. I suppose you could call this a Beatle-type nursery rhyme—all about the King of Marigold, his wife and kids, The Duchess of Kirkcaldy and her Duke. With a midnight seance round the table put into the last verse for good measure! George Martin plays harmonium.

Recording began on July 15 at EMI Studios

"HELTHER SKELTER"

The first version of this one played for 24 minutes, but the finished one you'll hear on the LP is no longer than average. Paul sings this in his screaming rock voice and the backing features The Two Harrys on brass. That's Mal Evans on trumpet and John Lennon on saxophone! When we did the final version of this in the second week of September I made a note in my diary that The Beatles were the first people to use a brand-new 8-track recording machine just installed at the EMI Studios. Theme of the song's lyrics? Boy to girl: "Do you don't you want me to love you?" John plays bass which is unusual.

Recording began on July 18 at EMI Studios

"SEXY SADIE"

This is another of John's bluesy story ballads and he backs himself on Gibson acoustic guitar. George plays Gibson electric

and the pianist is Paul. Sexy Sadie ("the latest and the greatest of them all") made a fool of everyone.

Recording began on July 19 at EMI Studios

"EVERYBODY'S GOT SOMETHING TO HIDE EXCEPT FOR ME AND MY MONKEY"

Originally this was called "Come on, come on" (taken from the first line of the lyrics) and it's another John-type rocker with nice weird words. Like f'rinstance: "the deeper you go the higher you fly".

Recording began on July 23 at EMI Studios

"WHILE MY GUITAR GENTLY WEEPS"

George is the writer and singer. This one is a plaintive blues with acoustic guitar accompaniment from John and George. In a way this might be classified as a love song—or, more precisely, a song about love and the idea that it lies dormant in far too many people's hearts. But there's a nice bit of hope in the song too with a line that goes: "with every mistake we must surely be learning". John on organ.

Recording began on July 25 at EMI Studios

"NOT GUILTY"

This is one of two August recordings you WON'T hear on the new album because they were dropped at the last minute in favour of more recent numbers. Written and sung by George. Interesting note—he used Lucy for the first time on this session. Lucy is the fantastic solid red Gibson guitar which was given to George at the beginning of August by Eric Clapton.

Recording began on August 7 at EMI Studios

"MOTHER NATURE'S SON"

Mountain streams, fields of grass, swaying daisies. A lazy song sung beneath the sun. In fact it was sung by Paul in the middle of the night beneath the artificial moonlight of EMI studio lamps! Almost folksy simplicity about this little number. It was done at a sort of after-session session when the rest of the fellows had gone home. Paul just sat in the box, sang and played his acoustic guitar. At three o'clock in the morning.

Recorded on August 9 at EMI Studios

A very thoughtful John Lennon mixing one of his strangest songs yet, "What's The New Mary Jane".







ABOVE: Ringo watches as John Lennon loads his 16mm camera before taking some shots of the others in the recording studio.

LEFT: Paul dubs on a piano track to one of his songs. He's as proficient now on the keyboard as he is on bass guitar.

"YER BLUES"

Very much a blues number although it gets more and more of a rock feel to it towards the end. Wailing Harrison axe (well, guitar actually) behind John's singing. About a guy who is so lonely ("girl you know the reason why") that he just wants to die.

Recording began on August 13 at EMI Studios

"WHAT'S THE NEW MARY JANE"

Again a recording you WON'T hear on the new LP, but I thought you'd like to have my notes on it in any case. Very strange this one. John thought it up and John sings it. Outbreaks of raucous laughter here and there and many instrumental sounds. Gets quite chaotic at times but it's a controlled sort of Lennon chaos! The theme of the words? Well, you listen and you decide but it's a shame Mary Jane had a pain at the party!

Recording began on August 14 at EMI Studios

"ROCKY RACCOON"

Paul sings this Country & Western one and

he's made the lyrics tell a complete story that starts simply to guitar accompaniment but spreads out later. It's all about young Rocky from the hills of Dakota and how his girl Lily McGill runs off with a nasty piece of work named Danny. Complete with saloon gunfire! Vocally it's particularly interesting because Paul's singing changes all the time according to the mood of the story. Started and finished at a single all-night session.

Recorded on August 15 at EMI Studios

"WILD HONEY PIE"

Much later on, at the beginning of October, the fellows recorded "Honey Pie" at Trident. This is NOT the same thing. "Wild Honey Pie" is a very short "link" track on the LP, under a minute in playing time. Paul did this more or less on his own, almost a McCartney ad-lib in fact. He sings and plays both guitar and bass drum, double-tracking the whole thing so that he finishes up sounding like a couple of singers and a quartet of guitarists!

Recording began on August 20 at EMI Studios

"BACK IN THE U.S.S.R."

You don't know how lucky you are, boy, back in the U.S.S.R.! This one's an absolute beauty. Paul punches it out in his hardest rock voice and there's a fantastic middle section to put you in mind of Beach Boys and California. John on six-string bass, Paul on electric guitar and George playing bass too.

Recording began on August 22 at EMI Studios

"DEAR PRUDENCE"

Mia Farrow's sister, Prudence, was at the Maharishi's place in India with us all earlier this year. She used to spend much longer than most of us meditating in her room. This song of John's suggests that it's time Prudence came out into the sunshine to "greet the brand new day". Written in India. A gay, sunny song. Paul plays piano and flugelhorn. John and I play tambourines. Clapping and chorus singing by all four Beatles. Paul's cousin John, Apple rocker, Jackie Lomax (with whom I've just been to America for a promotional tour but more of that next month), and yours truly.

Recording began on August 28 at Trident Studio

"GLASS ONION"

Mostly John's idea this one and he does the lead vocal with Paul joining him. John plays his acoustic Gibson and Ringo works with two drum kits instead of just one. Quite a nostalgic number this in that the lyrics include the titles of a few earlier Beatle Goodies like "Strawberry Fields", "Lady Madonna" and "The Fool On The Hill". What's more John lets the cat out of the bag at last—we find out who The Walrus really is!

Recording began on September 11 at EMI Studios

"I WILL"

Written and sung by Paul. A love song. With forever and forever, all my heart, to be near you words. McCartney in romantic mood.

Recording began on September 16 at EMI Studios

"BIRTHDAY"

A real rock-a-boogie thing, a gay party piece which will be requested for many a

birthday on Radio 1! This was written in the recording studio with all four fellows working on it as a joint effort even if Paul seemed to contribute the most ideas. That night's session started a couple of hours early so that everyone—about 20 including the studio engineers and so forth—could nip round the corner and down the road to Paul's place at nine to watch The Hollywood Musical in colour on his telly. The movie was "The Girl Can't Help It". Back at the studio the new song began to happen after the fellows had done a bit of musical limbering up on old rock and skiffle numbers. This is 12-bar blues stuff with Paul and John sharing the vocal, George playing tambourine with a gloved hand to avoid getting more blisters and me joining in with Ringo on the handclapping. When you listen to the word "Birthday" repeated at the end of the chorus lines you will hear (amongst other famous voices!) the singing of Yoko Ono and Pattie Harrison. Curious sound which someone suggested was like an electric harpsichord is, in fact, a carefully prepared upright piano played by Paul—"prepared" to give it a very special sound with reverberation, wow-wow and technical things like that.

Recorded on September 18 at EMI Studios

"PIGGIES"

Here is another of George's tracks and it's a social comment song. You know the piggies in "Animal Farm", all equal but some more equal than others? People who recognise themselves in George's lyrics here may get a bit upright about it. George Martin's assistant, Chris Thomas, plays harpsichord on this one. Tambourine by Ringo. Tape loops by John.

Recording began on September 19 at EMI Studios

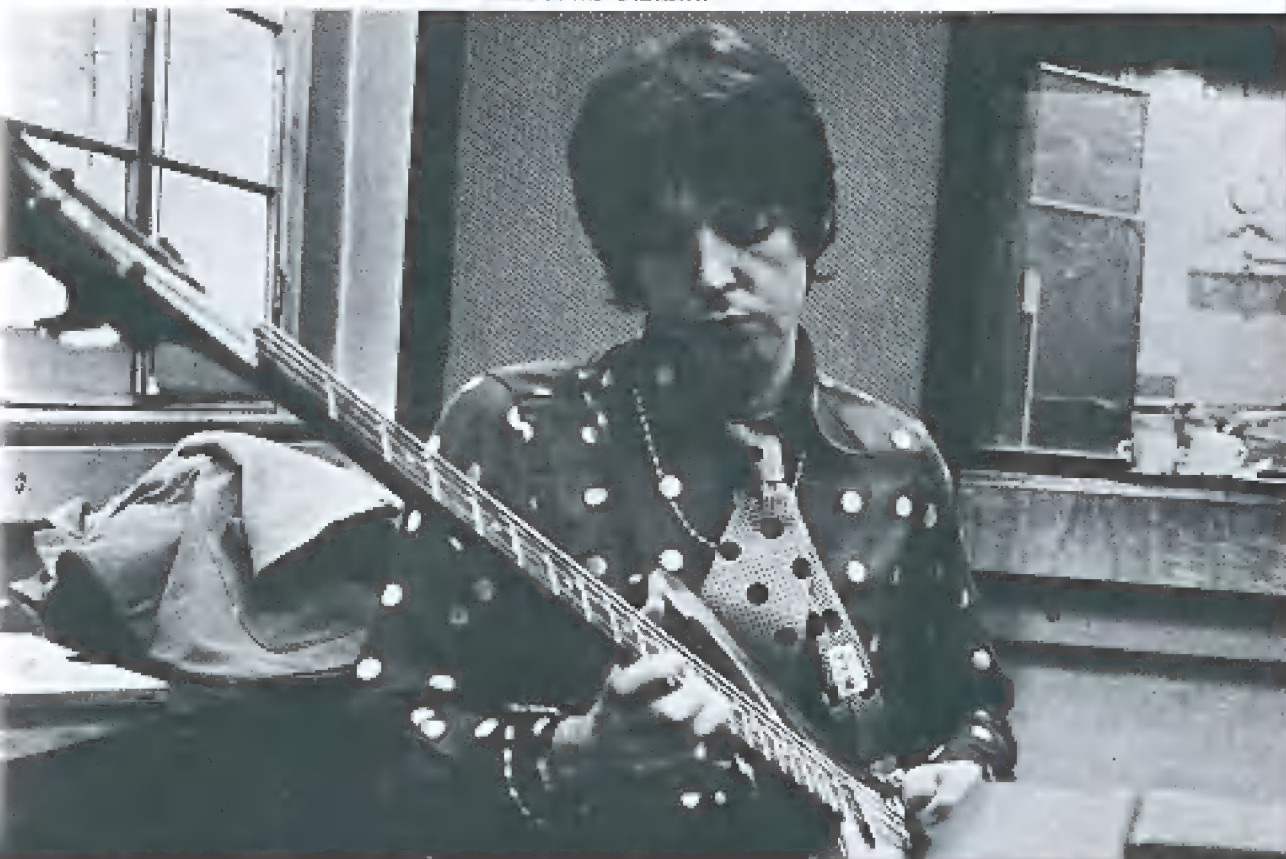
"HAPPINESS IS A WARM GUN"

John got the title out of an advert for guns in an American magazine! His voice changes quite a bit during the song—all very tender at one end of the scale and Walrus Lennon at the other. Starts very simply and builds enormously. One of the most difficult recordings of the whole bundle because of the rhythms and counter rhythms with the guitars in 3/4 time and the drumming in



ABOVE: John adds a guitar backing to one of his songs on the new LP.

BELOW: This time Paul did not provide the bass playing for all the tracks on the new double album—John took over for "Helter Skelter" and "Rock in the U.S.S.R."



4/4 time. Paul and George do the harmony vocal work behind John. Yep—happiness is a warm gun, mama!

Recording began on September 23 at EMI Studios

"HONEY PIE"

Jim Webb popped into the studios the night we started work on "Honey Pie". It has Paul doing the vocal and playing piano, John on electric guitar and George playing bass again. It's a really lovely number, one to appeal to all the mums and dads and remind them of their teendays. Fantastic 1920's big band sound. Fifteen session musicians provide the brassy backing. Mainly saxes. Lovely sliding sax sounds all scored by George Martin. The song is about a working girl from the North of England who has "hit the bigtime in the U.S.A." and become a movie star Hollywood-style. Won't you please come home, Honey Pie?

Recording began on October 1 at Trident Studio

"SAVOY TRUFFLE"

Kind of bluesy with a warning of the dangers of The Good Life in its words. Another of George's numbers.

Recording began on October 3 at Trident Studio

"MARTHA MY DEAR"

Solo vocal by Paul but his voice is double-tracked. That means you hear him twice over although the blending of his two vocal "takes" has been done so well it's almost like hearing just one voice. NOT dedicated to Paul's Good Dog Martha! A lovely ballad with rich orchestral backing. Theme is You Were Meant For Me. Incidentally Ringo bashed a hole in his brand new bass drum skin the night we started this track.

Recording began on October 4 at Trident Studio

"LONG LONG LONG"

At first George called this "It's Been A Long Long Long Time", but he decided the title was too long long long! George again is composer and singer of this one. Theme is tears for lost love but: "Now I'm so happy

I've found you". Difficult to classify this. It's quiet and then noisy with a rousing chorus. George plays acoustic guitar. Paul plays Hammond organ as well as bass.

Recording began on October 8 at EMI Studios

"I'M SO TIRED"

Completed in a single early-evening session with John as solo vocalist.

Recorded on October 9 at EMI Studios

"BUNGALOW BILL"

This is actually "The Continuing Story Of . . ." and was recorded immediately after "I'm So Tired" (sometime between midnight and dawn!). Everyone joins in on the huge chorus here although John is the lead singer. John plays organ and George Martin's assistant, Chris Thomas, is on Mellotron.

Recorded on October 9/10 at EMI Studios

"WHY DON'T WE DO IT IN THE ROAD"

Presenting Beatle Paul's One-Man Band-show! Yes, folks, this is McCartney the Mad Musician singing and playing guitar, piano, bass and drums. Which meant a lot of recordings superimposed upon one another to get the finished effect.

Recorded on October 10 at EMI Studios

"JULIA"

Recorded quite quickly one Sunday evening, this is a very simple and very impressive piece with John singing to his own double-tracked guitar accompaniment.

Recorded on October 13 at EMI Studios

The following day, Monday, October 14, Ringo and his family left for their holiday in Sardinia. On Wednesday, George joined me and Jackie Lomax in America. And meanwhile Paul and John got together with George Martin to do all the final re-mixing of the tapes and decide what order to put everything in on the two LP discs. A couple of other last-minute songs just couldn't be recorded in time—"Polythene Pan" and "Maxwell's Silver Hammer"—but that needn't worry anybody because the fellows already had too much rather than too little material to fill the four extra-long sides of the November LP records.

MAL EVANS.



ABOVE: Ringo rehearses the vocal to one of his tracks accompanied by John on guitar.

BELOW: Paul breaks for a quick snack and suck.









LETTERS from Beatle PEOPLE

Remember to send your letters to our New Address at 58 PARKER STREET, LONDON, W.C.2

Dear Johnny,

This poem sums up what I feel at the moment!

HOW NOT TO MEET PAUL

BY, HOWEVER, AN OPTIMIST

If I go to Paul's house

He'll either come back from Greece two hours after
I've gone,

Or he'll have just gone off to India.

Whenever Paul goes

To Regents Park or Hyde Park

He makes sure I'm not there.

Whenever Paul takes

Martha for a walk,

Before he does so, he

Makes sure Sheila Skillman isn't outside

And doesn't get a chance of seeing him.

When Paul records at the E.M.I. studios

He makes sure I'm not hanging around;

When I phone up the E.M.I. studios,

It's one of the secretary's unco-operative days,

Or she doesn't know, or

She's got no idea, luv.

When Paul's at the Apple offices,

He makes sure I'm not going to be in the vicinity.

And then decides it's safe to turn up.

When the Beatles, ages ago, went to Sevenoaks,

They made sure that

When they were driving up Court Road through

Orpington,

S. Skillman wasn't taking her dog for a walk

At the same time.

(Because she lives just off there).

In short, S. Skillman Has Ways Of Not Meeting

Paul

But don't worry, she'll do it one day.

Hope you like it,

Yours,

Sheila Skillman,

134, Felstead Road,

Orpington,

Kent, BRG AF9.

Dear Mr. J. D.,

There's been a lot of anti-Beatle rubbish in some papers recently. Most of their co-called "faults" were things the Beatles couldn't help (they didn't mean the MMT to be badly received, did they?), a few were things that other stars get off with all the time (broken marriages are common enough in showbiz) and some weren't faults at all (their enthusiasm for the Maharishi was misplaced, certainly, but isn't enthusiasm a good thing, however misplaced?). At least one reporter wrote a downright

untruth, "Their records . . . began to be all misses!" Having read that, I'll never believe any anti-Beatle stuff again without confirmation.

There's also been rubbish about "disillusionment". If anybody's disillusioned it's only the people who admired the Beatles only for their money and success, not for their talents. Or those who wanted to believe they were the tiresome plaster saints, the mistake-free foursome their early unasked publicity made them out to be. The real fans are not "disillusioned". They knew all along that the lads weren't angels or gods and admired them for their talents and their uncompromising honesty, and these haven't changed.

Now "Hey Jude", the most beautiful disc ever, has topped at least three charts within a week. This will certainly make the "Beatles-Are-Finished" Brigade look silly. The future is bright. The lads seem to have realised that they'll do best and be happiest concentrating on records. "Hey Jude's" success must have proved to them that they still have a large following even after Fleet Street has done its utmost to ruin them, and this will (I hope) encourage them to do a little more TV and perhaps film work. Most fans would be quite content, I believe, to see them more often on film without clamouring for personal appearances.

Three wishes (1) That while continuing to progress Paul will never completely stop singing the sort of sad and lonely songs that suit him best; (2) that you'll keep on publishing photos of Paul with the sad and lonely expression that his fans like most and (3) that the next TV or film won't be too long delayed (otherwise the knockers will get busy again).

Yours faithfully,

Alice Donaldson,

Edinburgh.

+Lyone Bell of the "Edinburgh Evening News".

Dear Johnny,

I think all Beatle people should give due praise to David Frost and his TV programme. At the beginning of the year he had an interview with Paul, a few weeks ago he talked with John and Yoko. But on Sunday the 8th of September, 1968 he really hit the jackpot—all four Beatles singing their latest single "Hey Jude". It was really wonderful; thank you David Frost and thank you Beatles.

A faithful Beatle Person,

Norma Brown,

8, Park Terrace,

Seaton Street,

Hull,

E. Yorks.

Dear Johnny,

A few weeks ago I went to see the Beatles film "Yellow Submarine", dragging my friend along too.

She came under protest, and only after much persuasion; because for some reason best known to herself, she is a confirmed Anti-Beatleist.

I hauled her into the foyer, bought her ticket (a condition she imposed before agreeing to come) and propelled her into the forbidding gloom of the back stalls.

As the signature tune resounded through the building, she made a last desperate bid for freedom; but I made a swift grab at her retreating form, and restored her posterior to its rightful position. She surrendered, but did not submit, and continued to mutter under her breath, slandering with glorious abandon, me, The Beatles, Sgt. Pepper and anyone else that came to mind; addressing no one in particular, and everyone in general.

Then, suddenly whilst drawing breath for another verbal assault, she happened to notice the film. Conversion wasn't in it! She gasped; in a manner in which giddyish, have been known under similarly excruciating circumstances, to gasp; and fell back with a cry of amazement. Not another word did she utter until the last bars of "Altogether Now" had finally died away. (R.I.P.) Then she couldn't say enough; one word falling over the next, and the next, and the next, in an unceasing hymn of praise.

I have never known anything like it. It's really awe-inspiring to see one's friend instantly converted from an absolutely confirmed Beatle-hater to a . . . well "almost fan"!

Lots of love and best wishes,
from Maria Tindall,
Ivy Bank,
Pool-in-Wharfedale,
Yorkshire.

Dear Beatles,

The Biography was fascinating. There is one thing that's bugging me, regarding your concert days.

We went, not wanting to annoy you or to reinforce your popularity, but because we loved you (we still do, whether you like it or not). You may have hated the concerts, as it was always the same old thing to you, but to us, you see, it was something we looked forward to for months, and we had a great time. You now make us feel almost guilty for having gone.

To John, may I say this: You may indeed be doomed to being famous forever. I don't see any alternative. As you say, if you retreated from the world now you'd only become famous again in later years as Garbo did. You say it would be nice to be completely forgotten, but then you keep coming out with great records like "Hey Jude—Revolution", which is a gigantic double-sided No. 1 hit over here. We all flipped over it. Now I don't know what you want us to do. Are we supposed to ignore it? Because we think so much of you, we want you to be happy. I know that sounds corny, but it is true.

Whew—this is sure a strange situation. I'm beginning to feel guilty about looking forward to your next LP. I can say no more.

Most sincerely,
Dena Elmsberg,
P.O. Box 9162,
Seattle, Washington 98109,
U.S.A.

Dear John,

After all the rubbish that's been written about Cynthia, Yoko and yourself you must be getting rather tired of these people who are only too eager to pounce on something like this to get their teeth into.

These people who just can't stop gossiping about somebody else's business are really irritating.

Anybody else's marriage wouldn't be displayed publicly like yours, and after all your marriage is no different to thousands of other people's.

Your private life should be kept exactly that.

A lot of fans seem to revel in your situation at the moment, everyone busily writing letters to find out any details they can, I'm not like that John, I only hope that whatever you decide to do—divorce Cynthia and marry Yoko or to stay with Cynthia and Julian—that you will be happy with the final choice you make.

Best wishes,
Wendy Sundiford,
23 Naseby Road,
Luton, Beds.

P.S.—Yoko and yourself were very interesting on the recent Frost Programme and also very instructive.





TRACKS YOU'VE NEVER HEARD

THIS month The Beatles bring out on their own Apple label a king-sized collection of recordings, a total of thirty tracks collected onto a pair of LPs which form the groups first-ever double-disc album package—the logical extension of their decision around this time last year when they put all their “Magical Mystery Tour” material onto a couple of EP discs as part of an attractive “look-and-listen set” which included a cartoon and photo book.

Had they put out one instead of two LP records they would have been left

with at least a dozen very recent recordings “in the can”. In all probability these would never have been released because The Beatles’ move forward so fast in their musical thinking that by the early months of 1969 they will be regarding anything put on tape in 1968 as “a bit stale”.

NOT ISSUED

MEANWHILE IT'S INTERESTING TO LOOK AT EARLIER RECORDINGS WHICH THE BEATLES HAVE COMPLETED ON TAPE IN ONE WAY OR ANOTHER, BUT WHICH HAVE NEVER BEEN ISSUED TO THE PUBLIC. THESE INCLUDE ENOUGH MATERIAL TO FILL TWO LP RECORDS WITH “LIVE PERFORMANCE” TRACKS MADE DURING BEATLES’ CONCERTS IN AMERICA — AT THE FAMOUS HOLLYWOOD BOWL ON AUGUST 29 1965 AND

AT SAN FRANCISCO'S CANDLESTICK PARK PRECISELY ONE YEAR LATER ON AUGUST 29 1966!

The earliest unissued Beatles’ recording dates back to the last months of 1962 when they taped Mitch Murray’s “How Do You Do It” at producer George Martin’s suggestion. George saw this as a promising follow-up single after “Love Me Do”, but The Beatles were far more enthusiastic about making their own composition “Please, Please Me” the top deck of their second Parlophone release. So that everyone could listen to and compare the two numbers in the form of finished productions, The Beatles taped both “How Do You Do It” and “Please, Please Me”. As you know the latter, released in January 1963, went to Number One whilst the former track stayed “in the can” and has never been released to this day. The song itself

◀ *DJ Pete Brady listens as Mary Hopkin rehearses one of the tracks for her forthcoming LP which is being produced by Paul.*

wasn't wasted — it put Gerry And The Pacemakers at the top of the charts a few months later.

A much more recent example is "Across The Universe", a very potent piece recorded in February of this year with John handling the lead vocal and a couple of hastily recruited fans who had been waiting outside the studios—Beatle People Lizzie Brave and Gayleen Pease—helping to add high falsetto voice effects to the accompaniment. At one stage it looked as though "Across The Universe" would be on The Beatles' first new single of 1968—until they completed "Lady Madonna" and decided to issue that instead. So the "Universe" tape was put back into stock with the vague idea that it might form The Beatles' promised contribution to an all-star charity LP. To date that charity LP has not gone into production so "Across The Universe" has stayed "in the can" with no available information about its future use.

FOUR TRACKS

Also shelved for many months have been the four recordings which The Beatles made in the early part of the year and even before that for the soundtrack of "Yellow Submarine". They are George's "Northern Song" plus "Hey Bulldog", "All Too Much" and "All Together Now". For these items the prospect is brighter since Apple Records plan to issue all the

"Yellow Submarine" cartoon recordings very shortly.

Let's get back to those "live performance" concert tapes I mentioned earlier. Unlike the other unissued tracks, these have been kept "in the can" because The Beatles realise their quality is nothing like as good as stuff done in the studio. On the other hand the 1965 Hollywood Bowl recordings are of an acceptably high standard and were made under George Martin's supervision with the full facilities of the Hollywood headquarters of Capital Records.

LIVE LIST

The 12 numbers are "Twist And Shout", "She's A Woman", "I Feel Fine", "Dizzy Miss Lizzy", "Ticket To Ride", "Everybody's Trying To Be My Baby", "Can't Buy Me Love", "Baby's In Black", "I Wanna Be Your Man", "A Hard Day's Night", "Help!" and "I'm Down". 18,000 Californian Beatle People were at Hollywood Bowl to see The Beatles' show that night; the same number attended a second performance at the same venue the following night, Monday August 30. Preserved on tape are the best possible recordings from both concerts — complete with wildly enthusiastic audience reaction.

The other set of concert recordings are of a much lower technical standard. In fact they were made on a completely amateur basis without the use of profes-

sional recording equipment. They are preserved on a tiny tape cassette belonging to Beatles' Press Representative Tony Barrow.

Says Tony: "I taped the whole of the Candlestick Park concert as a personal souvenir of what we all knew would be the last 'live' show The Beatles were planning to do. It was just a sentimental thing really with no idea of doing a professional job. I used my own recorder and a Beyer mike held out towards the stage in the middle of this field. The main purpose of the recorder was to keep my own record of all the press conferences The Beatles gave during their tours. Naturally I've kept the concert cassette carefully because it's a unique souvenir of that final show. At the time the idea was to make just half a dozen LP discs so that each of The Beatles could have their own private copy. We never got round to making the discs but now you've reminded me about it I expect we shall".

GRIM

I have listened to the Candlestick Park cassette and even if, as Tony Barrow admits, the recording quality is pretty grim, it does recall the full atmosphere of a truly exciting—if not historic—occasion. Before the first number, The Beatles are heard tuning up on stage while even in the open air the noise of the crowd constantly overloads the sound capacity of the cassette recorder. When John tests

Another shot of John adding the backing track to "Honey Pie".



one of his microphones with a "Hello!" there's a mighty roar of approval from thousands of San Francisco Beatle People.

Then they launch straight into their first two numbers, "Rock And Roll Music" and "She's A Woman". Next Paul introduces George's "If I Needed Someone" and John leads up to the following number like this: "We'd like to carry on now, carry on together, one together and all for one, with another number that used to be a single record back in (heavy guitar chord) a long time ago, and this one's about the naughty lady called Day Tripper".

REMINDER

Then comes "Baby's In Black", "I Feel Fine" and "Yesterday". After that Paul reminds us that there was a cold wind blasting out across San Francisco that grey day as he introduces the next number like this: "Thank you very much everybody and, or, it's a bit chilly! We'd like to do the next number now which is a special request for all the wonderful backroom boys on this tour. The song is *I Wanna Be Your Man* and to sing it . . . RINGO!" Deafening screams from the crowd!

After Ringo's spot they do "Nowhere Man" and at the end of that number Paul finds himself ad libbing a bit while the security guards race across the field to catch up with several fans who had broken through

from the crowd and were heading for the stage. We hear Paul say: "We'd like to carry on, I think. I'm not really sure yet. I'd like to carry on, certainly! Well, shall we just watch this for a bit first?" Eventually he introduces "Paperback Writer".

Finally it's Paul again announcing the last number: "We'd like to say it's been wonderful being here, with this wonderful sea air. Sorry about the weather. We'd like to ask you to join in and clap, sing, talk, do anything". And with that The Beatles go into "I'm Down", an aptly titled finale to their very last American concert performance.

WITH THE BEATLES TALKING QUITE SERIOUSLY ABOUT THE POSSIBILITY OF RE-THINKING THEIR PRESENT "ABSOLUTELY NO STAGE SHOWS" POLICY, IT IS PARTICULARLY INTERESTING TO LISTEN AGAIN, TWO YEARS AFTER AS IT WERE, TO THE WAY THEY SOUNDED IN "LIVE" CONCERT PERFORMANCE. WE ALL KNOW THAT ANY NEW CONCERT THE BEATLES MIGHT DECIDE TO GIVE THIS YEAR OR NEXT WOULD BE VERY DIFFERENT FROM HOLLYWOOD '65 AND SAN FRANCISCO '66 BUT SPECULATING UPON JUST HOW DIFFERENT IS FASCINATING FOOD FOR THOUGHT!

I asked Tony Barrow if he thought either of the two concert tapes would ever be

released commercially to the public. He said it was unlikely but not impossible.

"Obviously Capitol did a fine job on the Hollywood Bowl tapes" he told me "but most record collectors will have all those same numbers in their original studio-recorded forms. You'll notice that in any case there's a lot of duplication between the 1965 and 1966 programme content. Five of the songs were the same on both occasions.

SOUVENIR

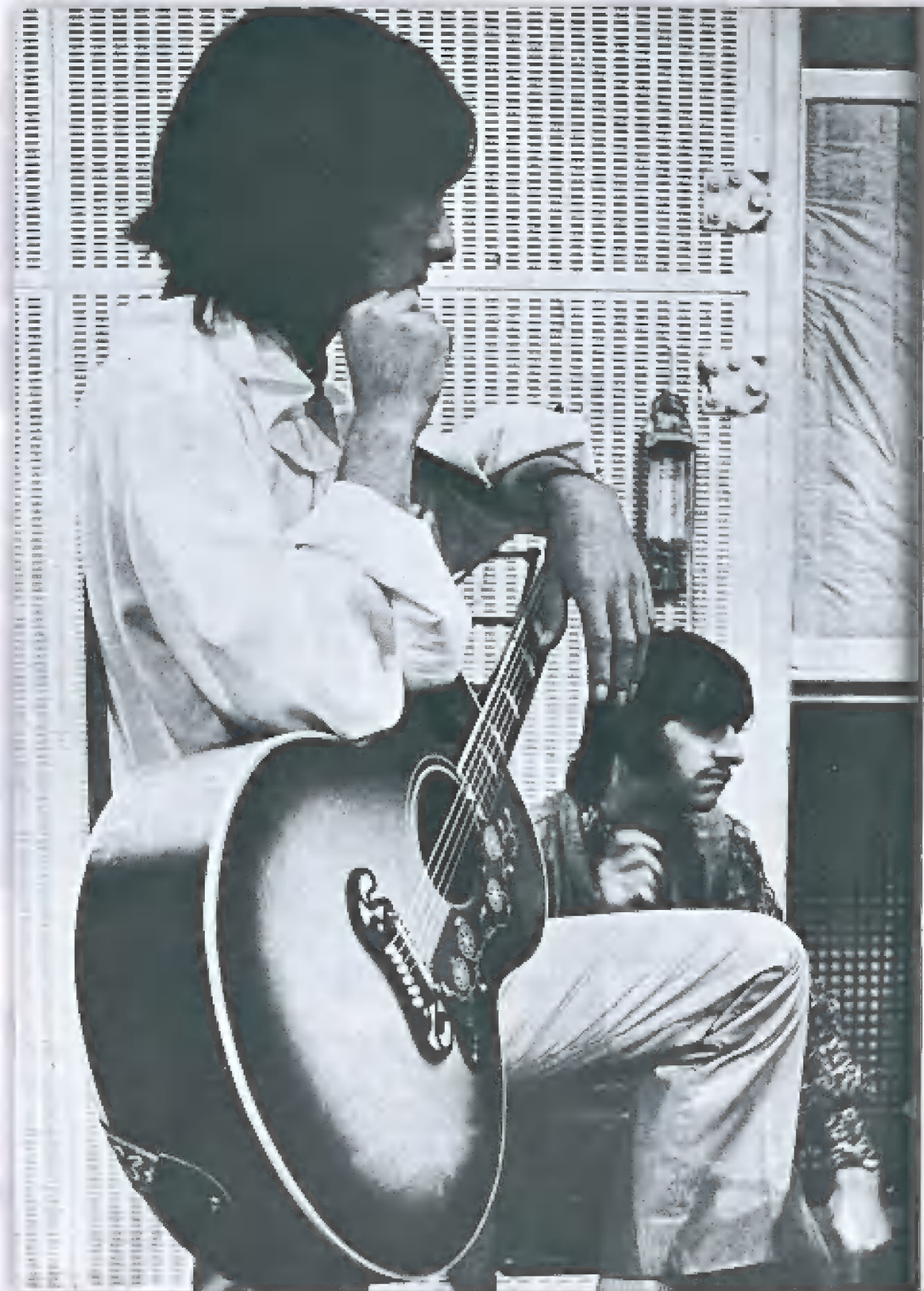
"Equally obviously all this material has substantial souvenir value on a private level. Even if it is never put on an open market it's a valid part of The Beatles' own museum. Of course there is another alternative—that the recordings might be made up into some sort of very special *limited edition* LP album. Not to sell but to give away in strictly limited quantity to, say, Beatles' Fan Club members—perhaps as prizes in some sort of members' competition or Beatles *Monthly Book* competition".

And there, for the moment, the matter rests. Certainly the prospect of a souvenir LP of un-issued concert tapes as a competition prize is thoroughly intriguing—but one knows that umpteen reels of red tape would have to be cut through to turn the idea into fact. So keep watching the Beatles *Monthly Book* and we'll see what can be done!

FREDERICK JAMES.

Ringo's secret is out at last. The mystery material covering his tom-tom is . . . a red towel!







BEATLE Pen Pals

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BEATLE NEWS

NOVEMBER DOUBLE ALBUM DEBUT

Work on the final tracks for the Beatles' two-disc LP album was completed at one of the group's longest-ever sessions which started early on October 16 and was still in full swing at noon the following day!

During that marathon meeting final agreement was reached on the album title—simply "The Beatles"—and on the running order for the 30 recordings involved. Sleeve design work is still in progress, but the group favoured a simple, plain white cover with photographs inside. Because the last sessions were so late—nearly three weeks behind schedule—release will be on Friday, November 22 or November 29.

The price of the twin set will be 73s., catalogue number PMC 7067/7068 (stereo PCS 7067/7068).

★★★ HERE IS THE PROGRAMME RUNNING ORDER IN DETAIL: (RECORD ONE) SIDE ONE: "BACK IN THE U.S.S.R.", "DEAR PRUDENCE", "GLASS ONION", "OB LA DI, OB LA DA", "WILD HONEY PIE", "BUNGALOW BILL", "WHILE MY GUITAR GENTLY WEEPS", "HAPPINESS IS A WARM GUN", SIDE TWO: "MARTHA MY DEAR", "I'M SO TIRED", "BLACKBIRD", "PIGGIES", "ROCKY RACON", "DON'T PASS ME BY", "WHY DON'T WE DO IT IN THE ROAD", "I WILL", "JULIA".

(RECORD TWO) SIDE ONE: "BIRTHDAY", "YER BLUES", "MOTHER NATURE'S SON", "EVERYBODY'S GOT SOMETHING TO HIDE EXCEPT FOR ME AND MY MONKEY", "SEXY SADIE", "HELTER SKELTER", "LONG, LONG, LONG". SIDE TWO: "REVOLUTION", "HONEY PIE", "SAVOY TRUFFLE", "CRY BABY, CRY", "REVOLUTION No. 9" (the original version running for more than 8 minutes), "GOODNIGHT".

George's "NOT GUILTY" and John's "WHAT'S THE NEW MARY JANE"—will NOT now be included in the album, items made at the last moment just a fortnight ago having been substituted.

YELLOW SUBMARINE RELEASE

At press-time Apple Records had only a tentative December release date for the "Yellow Submarine" soundtrack LP album, the current idea being to put six recordings by the Beatles on one side and George Martin's instrumental score—the film's incidental music—played by his full orchestra on the second side. The six tracks for Side One were to be "Hey Bulldog", "All Together Now", "All Too Much", "Yellow Submarine", "All You Need Is Love" and George's "Northern Song".

RINGO FILM IN JANUARY

Ringo starts work on his second solo film role early in the New Year. He stars opposite Peter Sellers in "The Magic Christian", a comedy scripted by "Candy" co-writer Terry Southern. As in "Candy", Ringo has a straight acting part, playing the hippy son of a wealthy father.

Shooting in January will be done on location in Britain and it is unlikely that Ringo will have to travel abroad.

Eleven months ago Ringo made his non-Beatle screen debut when he played a Mexican gardener in "Candy". He filmed his short appearance in Rome. Production of "Candy" is now complete, but no premiere or release dates have been set for showing of the picture in Britain or America.

★★★ ON THE MORNING OF MONDAY, OCTOBER 14, RINGO LEFT LONDON FOR A TWO-WEEK FAMILY HOLIDAY IN SARDINIA. WITH HIM WENT MAUREEN, HER MOTHER, ZAK AND JASON, PLUS THEIR NANNY.

Jane on Paul

"I know it sounds corny but we're still very close friends. We really are. We see each other and we love each other, but it hasn't worked out. That's all there is to it. Perhaps we'll be childhood sweethearts and meet and get married again when we're about seventy."—Jane Asher talking about Paul to the London Evening Standard's Ray Connolly.

Freda's Tiny Tim

Freda Kelly, National Secretary of The Official Beatles Fan Club, became the mother of a lovely little baby boy on Friday, October 4. Born in Salford General Hospital, Liverpool, the baby weighed 8 lbs. 5 ozs. Freda and her husband, Liverpool guitarist Brian Norris, decided to name their first child Timothy.

Yoko spent many hours in the studio during the Beatles' recent recording sessions. She even sang on one number, "Birthday".





Paul and George discuss one of the songs while John feeds his inner man.

BACK ISSUES

PLEASE NOTE THAT THE FOLLOWING ISSUES ARE STILL AVAILABLE: Nos. 7, 16, 17, 18, 19, 20, 23, 25, 27, 31, 32, 38, 44, 46, 48, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63



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BOOK **NOV. 1968**

